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also what Moscow deems proper to see developing in the provinces. The architecture which is encouraged in Moscow is only part of the climate of cultural taste. Public buildings in Alma-Ata reflect both
[341] Russian 19th century Baroque and Central Asiatic architectural themes: Russian columns and massiveness, Central Asiatic arches and blue tile ornament. Soviet architects have taken basic ideas from Russian contemporary architecture and to them added local ideas. Whether these hybrids are suited to local conditions of weather, availability of materials, and so forth, is another matter.

"Nationalist in form, socialist in content" was a much-publicized slogan 20 years ago; but it is seldom mentioned today. One can easily discuss Soviet art or architecture without reference to this formula; it no longer has even a covert role to play. The modern slogan might read "Soviet in basic form, local style in ornament."

668 This trend is evident in other forms of expression as well. Let us consider the topic of heroes. In the historical tradition, the Kazakh revival was centered around heroes of the past such as Kenesary Kasymov. This is not in keeping with the sense of heroism which the Kremlin seeks to instill in the Kazakhs. During the 1920's and 1930's, Moscow permitted only such heroes as Frunze and Chapayev, who fought the civil war in the steppes of Central Asia. To these has been added the figure of Amangeldy, a Kazakh who was an early member of the Bolshevik party. The revival of 19th century Kazakh heroes in the 1940's took place under conditions of wartime desperation. Moscow was anxious to sound any note that might awaken the feelings of the Kazakhs, to let any theme be pursued. The Soviets sought to show that the Russian revolutionaries in fighting the Tsars had advanced the same cause as had Kenesary, and that the Kazakhs and the Bolsheviks should therefore make common cause.

During World War II the possible selection of heroes expanded to include not only military and political leaders of the past, but literary
[538] and scientific figures as well. Abai Kunanbaev, a 19th century Kazakh poet, has been much publicized in novels, plays, movies, and literary essays. He is acceptable to the Russians, for he was the translator into Kazakh of Russian poetry. Moreover, he was a friend of anti-Tsarist Russians, among them Chernyshevsky, a novelist and revolutionary exile. Chokan Valikhanov, although a Kazakh, was an officer of the Tsars, educated in St. Petersburg University, a member of
[814] leading artistic and intellectual circles, and author of historical and ethnographic notes on the Kazakh past. He has been no less honored than Abai or Kenesary. Altynsarin, perhaps the greatest Kazakh intellectual, an educator, publicist, editor, ethnographer, and creator of a Kazakh alphabet, was likewise given a pre-eminent place in the Kazakh revival.

[214] In the 1940's a Kazakh literary and artistic journal Adabiet zhane
[538] iskusstvo ("Literature and Art") was started. Adabiet is a Kazakh word meaning literature, iskusstvo a Russian word meaning art; the title thus expresses the mixed character of contemporary Kazakh arts and literature. It can hardly be said that the journal is a success. It has been attacked for deviations from the political line, as might have been